

ព្រឹត្តិបត្រ សារបង្ហាញជាតិ អង្គរ

Angkor National Museum Bulletin

Volume 8, October 2016



Vishnu, Pre-Angkorian period, 7th century, Sambor Prei Kuk style, Kampong Thom Province, Gallery A of Angkor National Museum.

- Vishnu and His two consorts
- Harihara
- Narasimha

- Bhaishajyaguru
- Hariti

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Vishnu and His Two Consorts

Ven Sophorn

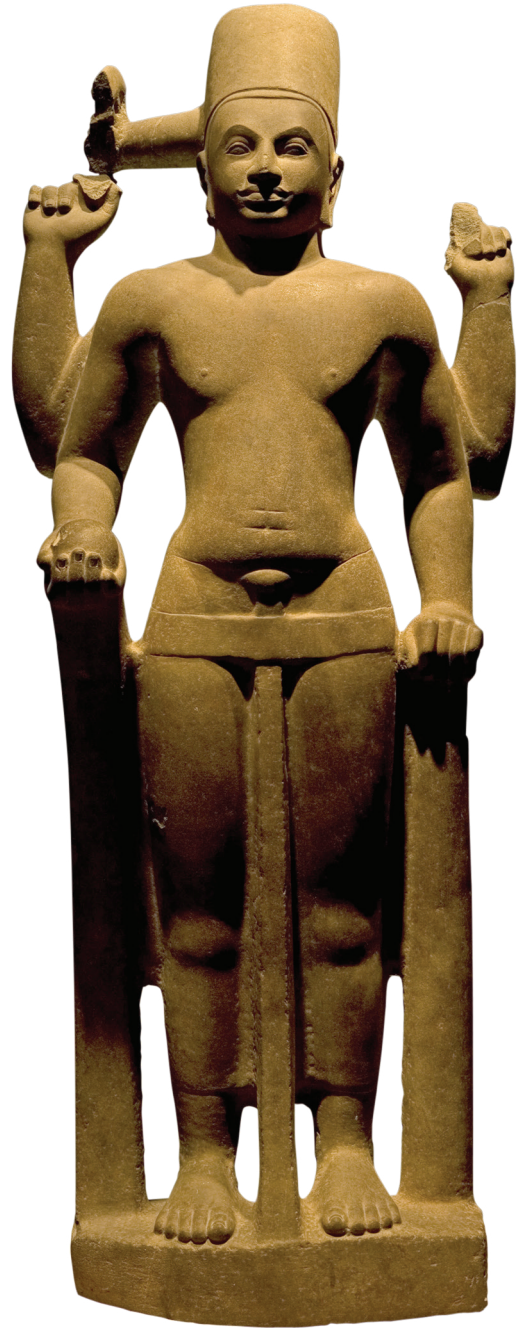
Vishnu, one of the Hindu supreme gods, is the preserver and protector of the universe. In order to maintain the cosmic order and in response to a request by his devotees, Vishnu has incarnated in Dashavatara (ten incarnations) such as Matsya (first avatar in the form of a giant fish to rescue the first man, Manu); Kurma (second avatar in the form of a turtle, to help Devas and Asuras by lifting the sunken Mandara for churning the ocean of milk and achieve the Amrita, the immortal water); Varaha (third avatar in the form of a boar to vanquish a demon Hiranyaksha for rescuing the earth, personified as the goddess Bhudevi); Narasimha (fourth avatar in the form of half lion-half man, to destroy the demon king Hiranyakashipu in order to protect his pious devotee Prahlada); Vamana (fifth avatar in the form of a dwarf, to restore the authority of Indra over the heavens from the Asura King Mahabali's occupation, by requesting three paces of land); Parusharama (sixth avatar in the form of Rama with an axe, he plays important roles in the Mahabharata and Ramayana, serving as mentor to Bhishma, Drona and Karna); Rama (seventh avatar, a great hero in Ramayana to destroy the demon king Ravana); Krishna (eighth avatar, he is central to many of the main stories of the epic, to destroy the demons for protecting the people); Buddha (ninth avatar, to rescue all living beings through his teaching); and Kalki (tenth incarnation, foretold to appear at the end of Kali Yuga for destroying all unrighteousness and evil).

In Khmer art, Vishnu is mostly depicted with four arms; he has only one face, and most often four arms, except for a few standing statues with eight arms and as well as a carving of Vishnu reclining on Naga Ananta, with his consort Lakshmi. For example, a standing Vishnu statue with four arms, Pre-Angkorian, 6th century, Phnom Da style, Thnal Totoeung, Kandal Province (his four arms are broken off); a standing Vishnu with four arms (a very well preserved one), Pre-Angkorian period, 7th century, Sambor Prei Kuk style, Kampong Thom province; a standing Vishnu with four arms (three arms are broken off), Pre-Angkorian period, early 8th century, Trapeang Phong, Siem Reap province; a towering statue of Vishnu with eight arms, that is the most magnificent and probably one of the earliest of the sculptures from Phnom Da now on display at National Museum of Cambodia in Phnom Penh together with Rama, Balarama and Krishna Govardhana, Vat Koh Prei Krabas, Takeo, 6th-7th century; a standing Vishnu, Tuol Dai Buon, Prei Veng, 7th century, Sandstone, 1.83m, broken some parts at the lower right hand and upper left hand; in Angkorian period, a standing Vishnu with four arms, Prasat Damrei Krap, North Sanctuary, Phnom Kulen, first half 9th century, Sandstone, 1.79m (very well preserved condition) and a standing Vishnu with eight arms at Angkor Wat, Bayon style, late 12th - early 13th century. Generally, four arms of Vishnu statues are holding attributes such as a conch, a disc, a club and a ball; these attributes represent the fundamental elements of the cosmos which are water, fire, wind, and earth.

¹ RoshenDalal, *Hinduism: An alphabetical Guide*, page 112, Penguin Books India, 2010



Vishnu, Pre-Angkorian period, 6th century, Phnom Da style, Thnal Totoeung, Kandal Province, Gallery A of Angkor National Museum.



Vishnu, Pre-Angkorian period, 7th century, Sambor Prei Kuk style, Kampong Thom Province, Gallery A of Angkor National Museum.



Vishnu, Pre-Angkorian period, early 8th century, Tra-Peang Phong, Siem Reap Province, Gallery A of Angkor National Museum.



Vishnu and His Two Consorts, Angkorian period, 12th century, Gallery D of Angkor National Museum.

Among these, there are also beautiful statues of reclining Vishnu on the bedrock carvings at Phnom Kulen, on the temples' lintels, and depicted as a trinity figure; for instance, a graceful high relief of the Trinity figure of Vishnu with his two consorts, now on display in gallery D of Angkor National Museum, Angkorian period, Angkor Wat style, 12th century. It is shown in unique artistic carving in Khmer art by sculpting three images out of one stone panel, almost emerging from the background, in straight position, reflecting a high watermark of carving; the figures look like a round sculpture. These three are standing on the same level base with the artistic background of triple curved arch.

At the center, Vishnu is standing with four arms, holding a Chakra (disc) in his upper right hand, a Shankha (Conch) in his upper left hand, a Gada (Mace) in his lower left hand and a Ball in his lower right hand. The consort on his left hand side is known as Laksmi, the goddess of wealth, holding the lotus as an attribute in her hands; According to the mythology, when the ocean of milk was being churned to produce the Amrita (nectar), many miracle things appeared including the goddess Laksmi who is conceived as a treasure of Vishnu. Another wife is on his right hand side. She can be identified as Bhumi-devi, the goddess of earth, as she carries a small ball in her right hand which symbolizes the earth.

The statues of Vishnu and his consorts are depicted in the special characteristic of Angkor Wat Style, being decorated with a high diadem, and the rest of the hair buns are raise up in cylindrical form, and their clothes are illuminated with the upper edge folded over, and a scarf pendent fishtail panel is in the front, except for Vishnu who is adorned with a double anchor-shape in front of his wrapped garment.

Bhaishajyaguru

Neb Chanlaksmy

Buddhism is divided in two major sects, Hinayana and Mahayana since 2nd century BC; in the middle of 5th century AD, in Gupta era, India, it was challenged with an influence of Brahmanism, it made the Buddhist followers be interested in the beliefs of gods and superstition with men power¹. Vajrayana or Tantra, a new sect of Mahayana Buddhism was created with an influence of Tantra cult from Brahmanism; hence, some aspect of Buddha and Bodhisattva were adopted from Gods in Brahmanism and comprising of many Buddhas do not entering to Nirvana and await to rescue and protect the creature and there is also some Bodhisattva delayed to attain the enlightenment.

Among the Buddhas in Mahayana Buddhism, Bhaishajyaguru (healing Buddha) is regarded as one of the most important believe in all kinds of diseases treatment for both physical and mental problem. Bhaishajyaguru sits in East direction, he had achieved a highly meditation while he was a Bodhisattva, as mentioned in Preah Sutra, he had 12 vows to rescue the creature from the suffering². In 4th century AD, the old sutra wrote in Sanskrit was translated and distributed to other countries, there are two sutras associated with the healing Buddha is Bhaishajyagurusutra and Saptabuddhasutra, but later Saptabuddhasutra is combined with Bhaishajyagurusutra in Sanskrit which originally from India and had been copied to Tibet, China and Srok Kilkita³ where was thought to be the empire of Angkor. In late 12th century, a group of Muslim made war in the Northern part of India, it caused the monks of Tantric Mahayana Buddhism fled to Tibet, Nepal, Peku, Champa and Angkor⁴.

King Jayavarman VII crowned as a King of Angkor in 1181, he worshipped and strongly believe in Tantric Mahayana Buddhism. According to Say Fong inscription, stanza 10 praised about the King's goodness and power, like the god who turned his creative earth to the heaven. To be awared all humans will die by his insight, King Jayavarman VII had brought Amrita (immortal water) for his citizen⁵.

¹ EMBREE, Ainslie T. 1988, *Sourees of Indian tradition*, Volume one: from the Beginning to 1800, New York : Calumbia University Press, P:190

² សេង គន្លឹ ២០០៧ ការបង្ហាញព្រះពុទ្ធដែសជ្រកក្នុងជំនឿ និងសិល្បៈខ្មែរ, សារណាបញ្ចប់បរិញ្ញាបត្រ បុរាណវិទ្យា, ភ្នំពេញ ទំព័រទី១០

³ សេង គន្លឹ ២០០៧ ការបង្ហាញព្រះពុទ្ធដែសជ្រកក្នុងជំនឿ និងសិល្បៈខ្មែរ, សារណាបញ្ចប់បរិញ្ញាបត្រ បុរាណវិទ្យា, ភ្នំពេញ ទំព័រទី៨

⁴ RENO, Louis et FILLIOT, Jean 2001, *L'Inde classique: manuel des étides indiennes*, Tome II, réimpression (1st edition:1953), Paris: EFEO, P : ១១០

⁵ យុន សាម៉េនកែសម្រួលដោយ ជុច ឃ្លី, ១៩៩៩, ជីវប្រវត្តិរបស់ព្រះបាទជ័យវរ្ម័នទី៧, ភ្នំពេញ ទំព័រទី៨

In late 12th - early 13th century, he built a road network, rest houses and hospitals in his kingdom, according to Ta Prohm inscription, dated in 1186 mentioned that King Jayavarman VII built 102 hospitals and comprised of 798 deities. At the hospital worshipping chapels, the statues of Bhaishajyaguru, Bodhisattva Preah Surya and Bodhisattva Chandra were also installed there.

In fact, the number of 102 hospitals is not a symbolic double number of Devoda and Lokapala (universal guardian) of cosmic knowledge of Bhaishajyaguru, and it is a two fundamental establishment which the king built for his mother and father⁶.

In India and China, had influenced a traditional treatment through Buddhism since the 7th century, but they did not find this medical treatment science in Cambodia, but we just know that Cambodia had a relationship with these two countries, until the late 12th century the name of Bhaishajyaguru and Khmer traditional herbs were known in Cambodia through inscriptions at King Jayavarman VII's hospitals. The inscriptions had mentioned about the number of servants in each hospital, in total there were 98 people and were divided in to two groups, high officers and assistant team⁷. King Jayavarman VII had built many hospitals as a social welfare network progressively and remarkably in that time⁸. According to Hospital's inscription narrated that a worship the name of Vrah Bhaishajyaguru was an enough to cure a diseases of moral and body⁹. So, this sutra was perhaps known since the 12th century. At Bayon temple, there are short inscriptions mentioning 9 times about Bhaishajyaguru and once he was together with his companiants¹⁰. At central of Neak Poan temple, it was installed a deity named Bhaishajyaguru Vaidurypraphea for rescuing creatures from any diseases; Angkor Thom centered by Bayon temple where is an assembly of gods in both Brahmanism and Buddhism, among these, two eastern towers which located on the side of the second gateway, dedicated to Buddha Bhaishajyaguru and other his two companiants. it means that, Buddha Bhaishajyaguru is a deity who engaged with an establishment of Bayon temple¹¹. According to inscriptions speaking about Bhaishajyaguru, no one describing about a clear feature of Bhaishajyaguru. But there are scholars to describe shortly about his feature and considered on Buddhist Triad, a Buddha sheltered by Naga, Lokesvara and Prajnaparamita. As comparition the Buddhist art with Tibet, China, Japan, and Mynmar, we might consider that, in general the image of Bhaishajyaguru has many forms, can be a standing or seated figure which hold a branch of Sramor tree in his right hand and an alms bowl, jar or medicine box in his left hand performing as a meditation gesture.

⁶ ឆែម គាតវិទ្ធិ ២០០៥, ព្រះដៃសង្ឃគុដុ និង វិជ្ជាពេទ្យតន្ត្រីក្នុងអាណាគ្យសាលានៃព្រះបាទជ័យវរ្ម័នទី៧, សិក្សាបក្រសេខ៧ ទំព័រទី៨០

⁷ CHAKRAVARTI, Adhir, 1979, Traditional médecine and health services of ancient Cambodia with special references to the time JAYAVARMAN VII (AD1181-1220), The South East Asian Review, III-2, P:42.

⁸ SHARROCK, D.Peter, *Banteay Chhmar Garrison- Temple of the Khmer Empire*, River book, P : ៣២)

⁹ ឆែម គាតវិទ្ធិ ២០០៥, ព្រះដៃសង្ឃគុដុ និង វិជ្ជាពេទ្យតន្ត្រីក្នុងអាណាគ្យសាលានៃព្រះបាទជ័យវរ្ម័នទី៧, សិក្សាបក្រសេខ៧ ទំព័រទី៧៧

¹⁰ CÆDÈS, G. 1926, *Siamese Votive tablet*, Journal of the Siam Society, XX, P:99-124

¹¹ Groslier, B.P. 1973, *Inscription du Bayon*, Paris, P : 244

Many Buddha images in the reign of King Jayavarman VII are shown in meditation gesture, there might be holding a stupa? Medicine box, jewelry, lotus, Sramor fruit, all these are corresponded to gesture of Bhaishajyaguru, it can be performing in meditation and carrying a medicine box in the palm. As we know, Sramor fruit (Sramor is a kind of tree with bitter fruit), is used as a medicine for treatment in India and Tropical countries¹². In Ta Prohm inscription, stanza No. CXXXIII and Sai Fong inscription, Stanza No. XXV had used Sramor Fruit as medicine. Same to gesture of Buddha Amitabha, it might be holding an alm bowl in his palms, but seems no any inscriptions to mention about his name during the reign of King Jayavarman VII¹³.

The figures as the scholars assumed as Bhaishajyaguru in Bayon style, mostly found on the lintels, pediments, temple walls or sculptures which were installed in hospital chapels in late 12th - early 13th centuries. Some statues of Bhaishajyaguru have been found during the reign of King Jayavarman VII, late 12th – early 13th centuries, for example, a statue of Bhaishajyaguru in Bayon style was found at Srah Srang, Siem Reap province, size: 62 x 36 x 22 cm, seated in meditation posture and holding a Sramor fruit or lotus bud in the right palm, wearing a tighten buddhist robe to the body and covering on his left shoulder (figure no.2), now on display in the gallery of 1,000 Buddha images gallery, Angkor National Museum.



Figure 2: On display in gallery of 1,000 Buddha images, Angkor National Museum, Siem Reap

¹² MCARTHUR, Meber, 2002, Reading Buddhism Flammarion Iconographic Guide, Flammarion, Paris-New York, P:31

¹³ BOSSELIER, Jean, 1966, Asie du Sud- Est le Cambodge, Tome I, Paris, P:301

As note in the reign of King Jayavarman VII, the figure of Bhaishajyaguru were made in two types, one was depicted in meditation posture like the form of seated Buddha, adorned Buddha and Buddha sheltered by Naga and holding a sacred object in the right palm. According to the inscriptions of the hospital which narrated this Buddha, some scholars think that, the Buddha sheltered by Naga holding an object might be a medicine jar which identified as Bhaishajyaguru, the Buddha sheltered by Naga holding an object might be a medicine jar which identified as Bhaishajyaguru (the healing Buddha), this probably copied from an adorned Buddha sheltered by Naga in Bayon style, the healing Buddha (Bhaishajyaguru) representing the most sacred medicine in order to cure both moral and physical illness of human being, and as well as representing King Jayavarman VII. As Sharrock stated, the healing Buddha was made in the form of Buddha statues in Angkor Wat and Bayon style which are generally in form of Buddha sheltered by Naga and holding a medicine jar or a Sramor fruit, with a middle finger touching that fruit in meditation posture¹⁴.

Most of the people do not know about Bhaishajyaguru because Cambodian people nowadays worship Theravada Buddhism. In Sutra scripture of treatment as intangible, there is some names related to Doctor and king of medicine, but we are not sure these names are associated with Bhaishajyaguru or not.

¹⁴ សេង គន្លឹ ២០០៧, ការបង្ហាញព្រះពុទ្ធដែសង្ឃគុណក្នុងជំនឿ និងសិល្បៈខ្មែរ, សារណាបញ្ចប់បរិញ្ញាបត្របុរាណវិទ្យា, ភ្នំពេញ, ទំព័រទី៥៧

Harihara

Sok Keosovannara

Harihara, a combination of Vishnu and Shiva. Hari is one of Vishnu's names and is a part on the left hand side, and Hara is one of Shiva's names and a part on the right hand side. He generally has one head with a half of Shiva's face on the right and another half of Vishnu's face on the left, and four arms, two on the rightside are belonging to Shiva, holding a Trisula (a trident) in the upper hand and a drum in the lower hand; and the two hands on the left side are belonging to Vishnu, who is holding a Chakra (disc) in the upper hand and a Gada (mace) in the lower hand. The right face can be identified as Shiva regarding the decoration and depiction of the moustache, a half third eye on the forehead and matted locks of hair in the form of Jata-makuta with a crescent moon. And for Vishnu's side, there is no decoration, he is just wearing a miter (Kiritamakuta).

This kind of combined two gods was revered by Khmer since the pre-Angkorian period, Harihara is just like a Durga goddess which formed by energetic combination, in order to protect and destroy the evil in the world. This composite image of Harihara is also known as Sankararayana; in Indian art, it was sculpted on some Indian temple's walls since 6th century¹⁵.

In Khmer art, Harihara appeared in the middle of the 6th century (Phnom Da style), for example, a statue of Harihara at Asram Moharishi temple (figure 1)¹⁶. In pre-Angkorian period, a worship cult of Harihara was popular, but later became less revered in Angkorian period¹⁷. Another Harihara statue found in Ba The is probably older than Asram Moharishi's Harihara, due to its characteristic and appearance. Besides, a head of Harihara (figure 2) was found perhaps by E. Aymonier at Prei Krabas, regarding its decoration and face, it is probably characterized in Phnom Da style¹⁸. Up to 7th century, the worship and sculpture of Harihara is still practiced, for instance, a Harihara (figure 3) was discovered at Northern tower No.10 of the North group of Sambor Prei Kuk¹⁹, it is a Harihara, 1.66cm height, made of sandstone. At the end of 7th to early 8th century, Harihara seems to gain more popularity and is broadly worshipped, according to the number of Harihara statues found at the temples, such as Harihara at Prasat Andet temple (figure 4), Harihara Trapeang Phong temple and another Harihara in Kompong Cham province. Moreover, a statue of Harihara in Angkor National Museum (figure 5), originally from Kompong Cham province, but we do not know which temple, has characteristics of Prei Khmeng style (7th-8th century), made of sandstone, big parts from the below knees to the feet and his two right arms are broken off from the elbow to the fingers, and the two left arms are completely broken off, only a shoulder part remained.

¹⁵ Alice Boner, *Principles of Composition in Hindu Sculpture: Cave Temple Period*, MotilalBanarsidass, 1990, pp. 89-95.

¹⁶ Helen Ibbitson Jessup and Thierry Zéphir, *Sculptures of Angkor and Ancient Cambodia*, New York, 1997, p.164.

¹⁷ Helen Ibbitson Jessup, *Art and Architecture of Cambodia*, Singapore, 2004, pp 32-33

¹⁸ Pierre Baptise and Thierry Zéphir, *L'Art Khmer dans les collections du museGuimet*, Paris, 2008, p. 59.

¹⁹ Helen Ibbitson Jessup and Thierry Zéphir, *Sculptures of Angkor and Ancient Cambodia*, New York, 1997, p133.

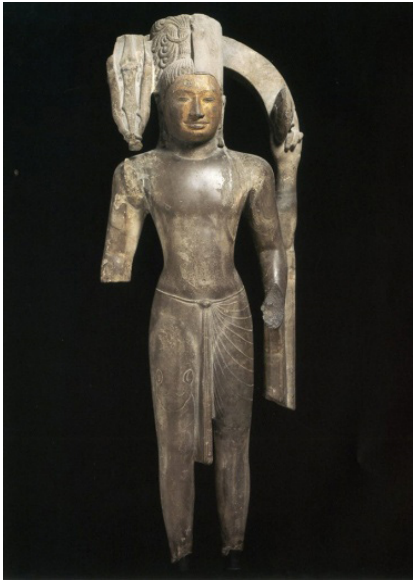


Figure 1: Harihara at Asram Moharishi temple



Figure 2: Head of at Prei Krabas



Figure 3: Harihara at Sambor Prei Kuk

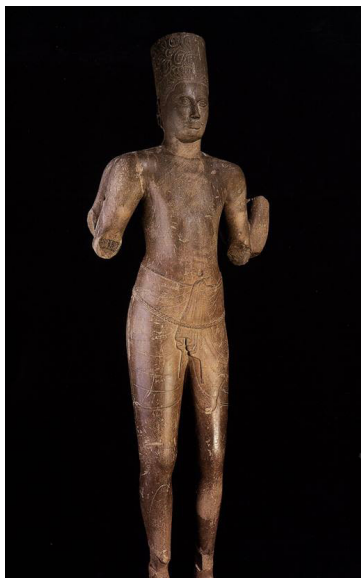


Figure 4: : Harihara at Prasat Andet



Figure 5: Harihara on display in gallery A of Angkor National Museum Andet

A proportion of this statue is looking great, rigid, not so heavy, but is depicted with muscles and stand in a very strong position. He has a gentle and regal face, adorned with curved eyebrows, rimmed eyeballs, big eyes and a stylized moustache, and small sharp nose (chipped off on the tip). A half third eye on Shiva's face side, his hairdress is adorned in Jatamakuta. The short garment is wrapped over the hip, the front drapery forms a "fishtailed-shape" and it has sketchy "pocket fold" on the left hip, impressed by extra ornaments as a ring-belt over the garment. Particularly in Kompong Preah style (706 to 800 AD) the statue of Harihara is also found, such as Harihara Trapeang Phong (II)²⁰, Harihara Phoum Prasat and another Harihara found in Kompong Cham province. Up to Angkorian period, which is a golden age of the Khmer empire, rich of temple architectures and sculptures, but less Harihara statues, there is a head of Harihara (figure 6), it is thought to be characterized in Bakheng style (893-925 AD), now on display at Guimet museum; and another head of Harihara (figure 7)²¹ in Pre Rup (994-968 AD).



Figure 6 : Harihara on display at Guimet Museum



Figure 7: Harihara in Pre Rup style

Besides these, we also found some descriptions about related names to Harihara in ancient Khmer inscriptions. At least four times in the early 10th and 11th century inscriptions which are generally speaking about the name of one region called Hariharalaya (it was an ancient city and thought to be built in the reign of King Jayavarman II (802-850 AD), nowadays, it is located in Rolous region, Siem Reap province, or the term of Hariharalaya might be an original name of Lolei temple)²².

²⁰ Helen Ibbitson Jessup and Thierry Zéphir, *Sculptures of Angkor and Ancient Cambodia*, New York, 1997, p144.

²¹ Emma C. Bunker and Douglas Latchford, *Adoration and Glory-The Golden Age of Khmer Art*, Art Media Resources, Chicago, 2004, pp.180-181.

²² SavarouPov, *Dictionary Old Khmer English and French*, Paris, 2000, p547.

Inscriptions of Sranger temple K.933²³, dated in 1013 AD, during the reign of King Suryavarman I, there were some parts speaking about an establishment of Asrama for a royal guru of King Jayavarman V at Hariharalaya in 900 Saka (978 AD). Inscriptions of Svay Pream temple K.848 speaking about the royal order at Hariharalaya, and another inscription of Sdok Kok Thom²⁴ K.235 (1052 AD, engraved by a royal guru to describe his family that had served King Jayavarman II.

In conclusion, the statue of Harihara in Cambodia appeared and was worshipped since the pre-Angkorian period in 6th century, and more worshipped especially during the 7th-8th century AD. Of note, in the mid of 10th century AD, in Angkorian period, Harihara became less worshipped, according to two remaining heads of Harihara, one in Bakheng and another one in Pre Rup style.

²³ G. Coèdès, *Inscription du Cambodge*, Tome IV, Paris, 1952, p48.

²⁴ ChhanySak-Humphry, *The sdokKak Thom Inscription*, The Edition of the Buddhist Institute, 2005, p.106.

Statue of Hariti

Tiev Vicheth

Lots of different Gods appear in Brahmanic and Buddhist myths, most of the important gods are known, but some are not, for instance, this rare statue of Hariti, which appears in Mahayana and Vajrayana Buddhism, especially in India. However, the statue of Hariti is also found in Khmer art, as for example the image of Hariti depicted at Phimai temple (nowadays in Thailand), and other temples in Angkor; one of the most impressive beautiful sculpture of Hariti goddess was found at Mebon temple, Angkor region, Siem Reap province, Bayon style, late 12th century-early 13th century (it is a golden time for Mahayana Buddhism), now on display in gallery F of Angkor National Museum. At present, this statue has a broken off head, and some damage at the ankles (figure 1). In observation, this sculpture is depicted with two images, a mother and a child. The mother image is shown in a seated posture with a rising leg on the right side, topless, wearing a necklace and a decorative long skirt. Her right hand is placed on her right lap with the palm upward, and her left hand is holding the back of the child sitting on her lap. The statue is decorated with bangles, anklets, necklace, ear pendants, and good hair style. The two arms and feet are facing forward and there is a round shaped object in the right hand of the child.



Figure 1: Hariti, Angkor National Museum, Siem Reap, Cambodia

Depictions of mother and child are rarely seen in Khmer art, unlike depictions of Shiva and Uma which are very popular. The difference is that the Hariti statue shows a mother with a large breast with a child on her lap and the statue of Shiva and Uma show a couple as in husband and wife. The story of the Hariti goddess is told in some texts in Mahayana Buddhism such as, *Mulasarvastivada Vinaya*, *Avadanakalpalata*, and Chinese record done by I-Tsing and Huan Tsang. And as well as in some scholarship papers, written by J.J. boeles N., Peri and L. Chandra.

One of the most popular myths of Hariti statues that due to a vow in her previous life-time, Hariti took the form of a *rakshashi* (demonic being) and was the mother of five hundred children in the city of Rājagṛha. To feed her own children, she devoured the children of others, causing much havoc in the city. The bereaved mothers begged the Buddha to save them from Hariti's cruelty. The Buddha hid her youngest child, under his alms bowl. After searching in futility for her child, a frantic Hariti appealed to the Buddha for help. Her interaction with the Buddha caused Hariti to empathize with the tremendous suffering of those who had lost their children, and she vowed thereafter to protect all children. Hariti became an enlightened being, and is worshipped as a protector of children, fertility, childbirth, and motherhood.

As reflected from this narration, it is hard to assume the mentioned statue above as rakshashi due to the head of the statues are broken off, but referring to artistic carving, this statue appearantly depicts as a topless without any a decorative cover, and there are some big folds at her belly, and a big navel. If we compare this statue to other sculptures of Hariti, it looks quite similar, sometimes her image is accompanied by five children, representing five hundred children; and sometimes she is depicted with more than two arms, in case of four arms, she holds a spear, wine, or vase of elixir, trident and carrying a small child in the hand. In fact, a statue of Hariti at Phimai temple, her image was sculpted as a high relief in standing posture, wearing a crown, long skirt, her breasts is depicted in long and flabby shape which characterized as Rakshasi and there are three children surrounding her, one is sitting at the front, supported by her arm, one is carried on her waist and another one is carried on her left shoulder (figure 2); at Ajanta cave in India, there is a high relief of Hariti in seated posture, rich of decoration and carrying a child on her left like the statue of Hariti at Angkor National Museum (figure 3).

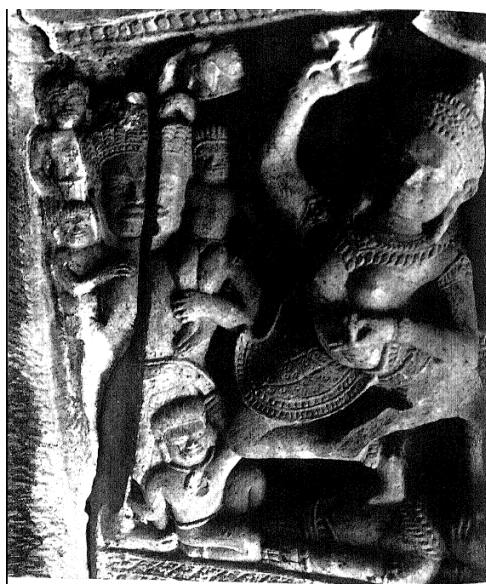


Figure 2: Hariti, Phimai temple, Thailand



Figure 3: Hariti, Ajanta Cave, India

In conclusion, the statue was found in Mebon temple, characterized in Bayon style, late 12th- early 13th century AD, now displaying in Angkor National Museum, that portrays a mother carrying a child on the lap is the same to Hariti goddess at Ajanta, Phimai temple and others in Angkor Conservation Depot. Hariti, originally, she is a rakshashi which devoured the children of villagers in Rājagṛha, in order to feed her five hundred children, and later, she became a benevolent and enlightened being, she is widely worshipped as a protector of the children, fertility, smallpox goddess and motherhood. According to inscription on the stupa, it speaks about a devotee dedicated to Hariti for removing the illness; sometimes Hariti and Panchika seems to regard as a symbolic of wealth, prosperity and is venerated by laity seeking offspring.

Statue of Narasimha

Hou Nalamony and Ven Sophorn

Narasimha, the fourth incarnation of Lord Vishnu, which was described in a wide variety of the Puranic scriptures in Hinduism. Among the Puranic scriptures, Bhagavata Purana gives an interesting story of Narasimha. He appeared in order to save Prahlada (his ardent devotee) and killed the demon king Hiranyakashipu. Because Hiranyakashipu meditated intensely for many years and then was blessed by Brahma with immunity from all forms of danger: he could not be killed by any gods, human beings or beasts within any residence or outside, during the daytime or at night, on the ground or in the sky, or by any weapons. Thus protected, he proceeded to claim divine honors for himself and prohibited all forms of worship in his kingdom. In order to elude the boons, Vishnu took the form of half man and half animal and killed Hiranyakashipu during twilight, at a pillar on a doorway of a courtyard by catching the demon on his thigh, using his sharp nails that disemboweled the demon.

In Hindu art, the representative image of Narasimha is shown in the form of half-man / half-lion, sitting and standing for both reliefs and sculptures. For instance, the early image of Narasimha supposedly dates to the 2nd-3rd century AD at Mathura²⁵, a seated sculpture of Narasimha in yoga, bronze, Chola period, 12th-13th century, Tamil Nadu, from Museum Guimet, Paris (figure 1); a dynamic posture of Narasimha kills Hiranyakasipu, in 12th century AD; a stone relief from the Hoysaleswara temple in Halebidu, Karnataka (figure 2); and a huge rock-cut relief of astounding figure of Narasimha, in the ancient village of Dudhai, Lalitpur district of Uttar Pradesh. In India, there are a lot of temples dedicated to Narasimha, namely, the temples in Andhra Pradesh, Karnataka, Maharashtra, Goa, Tamil Nadu, Kerala, and Rajasthan.



Figure 1: : Narasimha in yoga, bronze, Chola period, 12th-13th century, Tamil Nadu, from Museum Guimet, Paris.



Figure 2: 12th century AD- stone relief of Narasimha from the Hoysaleswara temple in Halebidu, Karnataka.

²⁵ Michael W. Meiste, Man and Man-Lion: The Philadelphia Narasimha, *Artibus Asiae*, vol.56, No.3/4 (1996).

In Cambodia, there are several references to Narasimha such as Inscription K. 151 from Robang Romeas at Insanapura that describes the presence of Narasimhagupta, who was a samantarpa of the successive Kings Bhavavarman, Mahendravarman and Isanavarman. A figure of Kalpavasudeva (Vishnu) was erected on 13 April 598 AD during the reign of Bhavavarman²⁶. Inscription K.633 at Preah Khan temple makes reference in Sanskrit to Kamraten Jagat Narasimha, Vishnu in the form of a Man-Lion²⁷. On Khmer reliefs, there are some depictions of Narasimha killing Hiranyakashipu, for example, on the lintel of Preah Einkosei temple at the eastern Gopura, it depicts Narasimha with two arms at the center, in the moment of pinning Hiranyakashipu on his lap and killing the demon by disemboweling him with his claws (figure 3). On the east side of the southern tower of Pre Rup temple, depicting the same content of Narasimha killing Hiranyakashipu, and gives a detailed carving of Hiranyakashipu's right hand wrapped behind the right leg of Narasimha (figure 4); on the face of the east lintel of the west Gopura, East Mebon temple, showing Narasimha clawing the demon king Hiranyakashipu (figure 5).



Figure 3: Lintel of Preah Einkosei temple at the eastern Gopura.



Figure 4: Lintel on the east side of the southern tower of Pre Rup temple.



Figure 5: Lintel on the face of the east lintel of the west Gopura, East Mebon temple

²⁶ Coedès, George. 1943. In BEFEO, Tome XLIII p.5-8.

²⁷ Coedès, George. 1944. In BEFEO, Tome XLIII p.114.

A perfectly preserved scene of Narasimha slaying Hiranyakashipu can be seen on the pediment of the northern long room between enclosure III and IV, by showing two half figures of Narasimha clawing Hiranyakashipu, with floral motifs of the tympanum (figure 6); and another interesting Narasimha slaying Hiranyakashipu on the central part of the eastern lintel of Prasat Kraham, Koh Ker²⁸.



Figure 6: On the pediment of the northern long room between enclosure III and IV, Banteay Srei.

But three-dimensional sculptures of Narasimha are rarely found in Khmer art, for example, the head of Narasimha, Angkorian period, late 10th - early 11th century, Phimean Akas temple, Angkor Thom, Siem Reap province; now on display in the gallery B of Angkor National Museum (figure 7). It reflects a high water mark of stone carving in detailed decoration, presented with the powerful face in a roar, elaborated with earrings, a diadem by crowning the lotus bud shape on top (figure 8); the visage of this sculpture is similar to a standing statue of Narasimha with two arms (broken), on display at National Museum of Cambodia, Phnom Penh, K1796, Angkor, Bayon style, late 12th to early 13th century²⁹. This fantastic statue of Narasimha blended with a human body, portrayed with long hair, open jaws with sharp teeth, long lotus-flower earrings; the heavy legs and the cloth are typical of Bayon style sculpture: a double-fishtail in back, with the extremities of a patterned scarf forming a matching double-fishtail pendant at the front.



Figure 7: Gallery B of Angkor National Museum.

²⁸ <http://museeguimet.tumblr.com/post/65535546576/bas-relief-de-koh-ker-vishnou-narasimha-partie>

²⁹ Emma C. Bunker and Douglas Latchford, *Adoration and Glory, The golden Age of Khmer art, Thailand, 2004*, P.296-297

Therefore, the images of Narasimha slaying Hiranyakashipu in Khmer art were carved in the bas-relief, combined with ornamental decoration, and most often depicted on the lintel or pediment, dated in 10th century. However, a few three-dimensional sculptures of Narasimha were discovered: a head of Narasimha, dated in late 10th – early 11th century, displaying at Angkor National Museum in Siem Reap province, and a standing Narasimha statue at National Museum of Cambodia in Phnom Penh, dated in late 12th - early 13th century.

Tour Guide Seminar Training

Angkor National Museum has conducted a special educational programme under the Learning Experience with ANM project entitled Tour Guide Seminar Training. The seminar took place on August 24th and 31st 2016 at Angkor National Museum. This project generally happens every year and provides a significant offering for Tour Guides in Siem Reap.

The programme aims to enhance public awareness about Khmer culture and civilization, primarily focusing on strengthening knowledge of Khmer art and history reflective of Khmer civilization in the ancient Golden Era. The seminar attracted 137 Tour Guides, who attended the training.



Group photo in front of the Museum

The programme provided lessons in both theory and practice on the Golden Era which Included:

- **A brief Introduction to Angkor National Museum.**
- **Gallery of 1000 Buddha images.**
- **Gallery A: Khmer Civilization.**
- **Gallery B: Religion and Beliefs.**

- **Gallery C: The Great Khmer Kings.**
- **Gallery D: Angkor Wat.**
- **Gallery E: Angkor Thom**
- **Gallery F: Story from Stones**
- **Gallery G: Ancient Costume.**
- **Practice on site with extensive explanation**



The participants listening attentively to the presentation.



Study tour inside the galleries, explained by ANM Curators.

This educational programme has been successfully completed. All the participating Tour Guides were very interested in the topics and in learning about Khmer art, culture, and history. They will in turn educate visitors from all over the world that come to visit the Angkor temples and Angkor National Museum about the Khmer Golden Era and its civilization.



The Breaking Time.



Testify award after completing the training program.





សារមន្ទីរជាតិ អង្គរ
Angkor
National Museum

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